BOSTON CONSERVATORY OF MUSIC

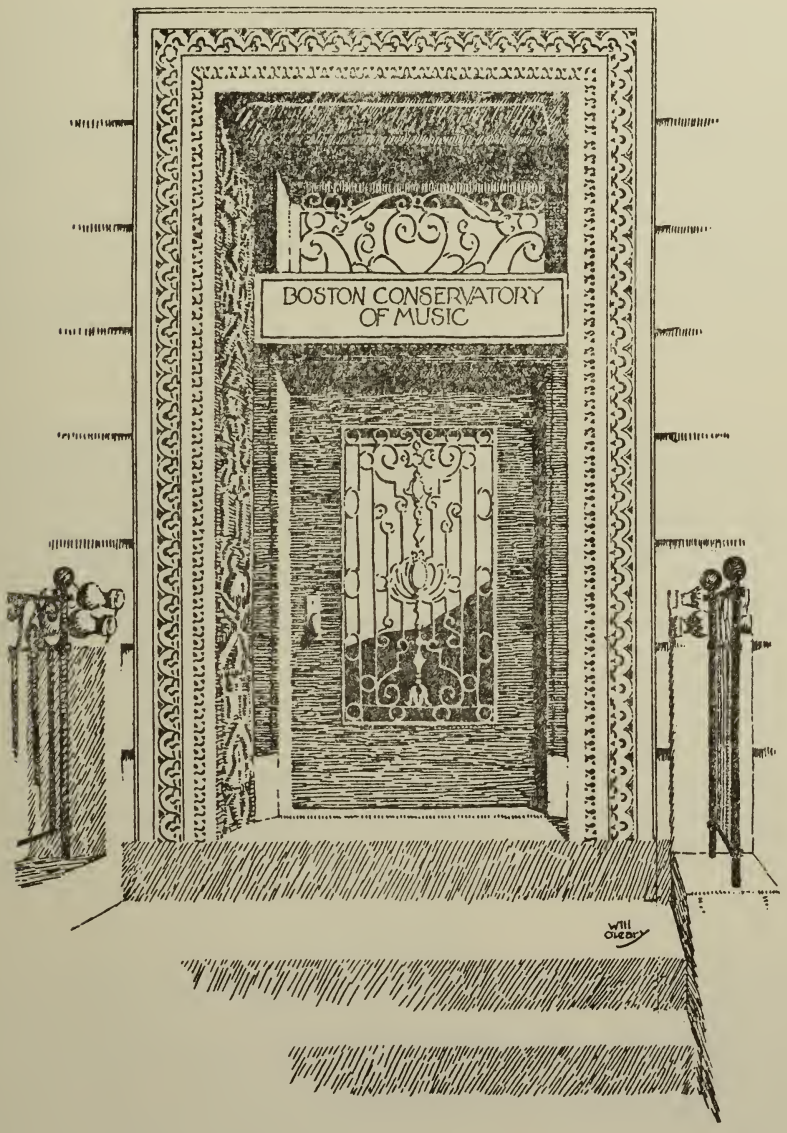
A COLLEGE OF

MUSIC · DRAMA · DANCE

26 The Fenway

Boston

1961 - 1962


BOSTON CONSERVATORY
OF MUSIC

The Boston Conservatory of Music is a member of the National Association of Schools of Music.

HISTORY

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, a graduate of the Conservatory of Brussels with first prizes in violin and composition. After a number of years at the Geneva Conservatory, he came to Boston in 1859 to become director of the Museum Concerts. Under his leadership, the Conservatory gained national standing. In 1893, Herman P. Chelius, well known pianist and organist, succeeded Mr. Eichberg as director. The Conservatory was first incorporated under the laws of Massachusetts in 1896, and there followed an unsettled period until 1920 when Agide Jacchia became director. Mr. Jacchia's wide experience proved of inestimable value in re-establishing the prestige of the school. He continued as director until his death in 1932, and was succeeded by Albert Alphin. Mr. Alphin, a former pupil and teacher at the Conservatory, reorganized the school as a non-profit-making institution.

LOCATION

The school acquired its first permanent building on the Fenway in 1936. Three more buildings were added for school and dormitory purposes between the years 1938 and 1942. In the spring of 1949, the construction of a new building provided additional classroom space and unexcelled studios and facilities for the drama and dance departments. The Concert Room, the Recital Hall, each seating approximately 135, and the Auditorium which seats over 500, afford ample opportunity for recitals, concerts, operas, dance and dramatic programs. The Conservatory buildings, located on the Fenway, face one of Boston's most beautiful parks and, while sufficiently removed from the noise of the business district, are easily accessible by all means of transportation. Within easy walking distance are Symphony Hall, Jordan Hall and the Boston Museum of Fine Arts. Churches of all denominations and the Boston Public Library are also in the vicinity. In Boston, the student finds a wealth of cultural opportunities embodied in the Boston Symphony Orchestra, chamber music concerts, opera performances, recitals by distinguished visiting artists, many dance recitals and stage plays as well as innumerable opportunities in allied fields.

POLICIES

The faculty of the Boston Conservatory comprises more than fifty experienced musicians and teachers. Limited enrollment assures the student of small class groups and personal contact with instructors. Authority to grant the degree bachelor of music was obtained in 1938, and the degree bachelor of fine arts in 1951. Graduate programs leading to the degree of master of music and master of music education were approved by the Massachusetts Board of Collegiate Authority in 1957. The Conservatory is approved for the training of non-quota foreign students and for veterans.

ADMINISTRATION AND FACULTY

Trustees

Henry B. Whitney, *President*

Leslie Babbin
Morris L. Brown
Douglas W. Smith
Leo P. Grace
John E. Knight
Thomas F. True, Jr.
Albert Alphin, *Ex-officio*
Virginia Tharrington, *Secretary*

Director

Albert Alphin

Dean
Robert W. Dumm

Associate Dean
Richard B. Bobbitt

Librarian
Paul Weber

Registrar
Roy C. Schaeffer

Bursar
Virginia P. Tharrington

Accountant
Richard Bourque

VOICE

Wesley Copplestone
Philine Falco
Grace Hunter
Iride Pilla

ORGAN

Robert Pettit

PIANO

Arax Asadourian
Katherine Alphin
Marie Bono
H. Wilfred Churchill
Serge Conus
Robert W. Dumm
Mary Dumm
Jacquelin Gourdin
Aurelio Greselin
Grace Warner Gulesian

VIOLIN

Albert Bernard
Harold B. Doyle
Rouben Gregorian

VIOLA

Albert Bernard

VIOLONCELLO

Jacobus Langendoen

CONTRABASS

Henri Girard

HARP

Louise C. Pappoutsakis

WIND INSTRUMENTS and PERCUSSION

James Pappoutsakis, *Flute*
Louis Speyer, *Oboe, English Horn*
Attilio Poto, *Clarinet*
Richard Plaster, *Bassoon*
Osbourne W. McConathy, *French Horn*
Gerard Gougen, *Trumpet*
Joseph Orosz, *Trombone*
Simon Sternberg, *Percussion*

OPERA WORKSHOP
Iride Pilla

COACHING
Philine Falco — Iride Pilla — Aurelio Greselin

ORATORIO and VOCAL LITERATURE
Wesley Copplestone

ENSEMBLE
H. Wilfred Churchill, *Piano* — Rouben Gregorian, *Strings*
Attilio Poto, *Woodwinds and Brass*

CHORUS, BAND, ORCHESTRA, CONDUCTING
Rouben Gregorian — Attilio Poto

THEORY and SOLFEGE
Aurelio Greselin — Attilio Poto — Paul Weber

HARMONY, COUNTERPOINT, COMPOSITION, INSTRUMENTATION
Richard B. Bobbitt
Rouben Gregorian — Wei-ning Lee
Aurelio Greselin — Daniel Pinkham

FORM and ANALYSIS, MUSIC HISTORY and LITERATURE
Richard B. Bobbitt — Robert W. Dumm — Daniel Pinkham

CHURCH MUSIC
Robert Pettit

MUSIC EDUCATION
Francis Findlay, *Chairman*
Ottavio DeVivo — John E. Hahn
Matthew G. Mazur

ACADEMICS
Gordon H. Argo — Kerkor Kassadian
Vivian Dow — Robert Leibacher
Mary S. Garrity — Alan Sostek
Aurelio Greselin — Donald Outerbridge

DANCE
Jan Veen, *Chairman*
Ruth Sandholm Ambrose — Katrine Hooper
Reeva Gibley — Robert Taylor
Robert Gilman — Marianne Taylor
Billy Pope

DRAMA
Harlan Grant, *Chairman*
Gordon Argo — Florence Grant
Robert Leibacher

Henry B. Whitney, President of the Trustees, B.A., M.A., in Education, Boston University; studied Theology at Harvard University and Tufts College; served as army chaplain during World War II, and has served as pastor of various Unitarian Churches in the vicinity of Boston.

Albert Alphin, Director, studied at Boston Conservatory; piano, G. Vieh, H. Ebell; organ, M. Frye; theory, composition, H. Ebell, O. Straub, A. Jacchia. Appointed to Conservatory faculty in 1924. Organized Associated Studios of Music, 1927; effected merger between the Associated Studios and Conservatory, 1933; managing director and president of trustees 1933-41; director of Conservatory since 1941. Directed sustaining and commercial radio programs, 1927-30; conductor of 301st C.A.C. Chorus in concert and radio during World War II.

Katherine Alphin *(Piano)* B.M., Boston Conservatory; awarded silver medal for highest honors; studied piano with Nicolas Slonimsky and Georg Fior; appointed to Conservatory faculty in 1942.

Ruth Sandholm Ambrose *(Ballet)* studied under Lillian Cushing, Adolf Bolm, Agnes DeMille, Cia Toscanini and others. Member of Adolf Bolm Ballet Company; assistant and soloist with Lillian Cushing Ballet Company; assistant to Dr. Herbert Graf of the Metropolitan Opera Company at Central City, Colorado, and CBS Opera Television.

Gordon H. Argo *(Academics, Drama)* B.A., M.A., M.F.A., doctoral work in linguistics. Taught languages at University of North Carolina and Louisiana State University; associate director of drama at Howard College and Mount Holyoke College. Founder and director of Orleans Arena Theatre since 1950. Produced the Cape Cod Drama Circuit in 1952-53, winter tours of southeastern Massachusetts. Assistant to Stella Holt, New York producer, 1956-57. Translated and produced many of the comedies of Moliere. Early experience as singer with Starlight Opera Company, Birmingham, Alabama.

Albert Yves Bernard *(Viola)* graduate Paris Conservatory, first prize; pupil of M. Vieux. First viola Paris Conservatory Orchestra under Rabaud. Engaged by Dr. Koussevitzky in 1925 to join Boston Symphony Orchestra. Member Boston Society of Ancient Instruments playing Dessus de Viole (treble) and Viole d'Amour. Decorated 1938 by French Government with the Palmes d'Officier d'Academie for notable achievement in music.

Richard B. Bobbitt, Associate Dean *(Music History and Literature, Composition)* B.S., Davidson College, B.M. (Composition) Boston Conservatory; M.M. (Composition) Boston University; doctoral studies (History and Theory) Boston University. Composition and contemporary technics with Alan Hovhaness, Nicolas Slonimsky, Walter Piston, Stefan Wolpe; musicology with Otto Kinkeldy and Karl Geiringer. Composer of numerous chamber and orchestral works; writer on music theory. Member of Board of Directors, American Music Foundation.

Maria Bono *(Piano)* is a graduate of L'Academia Chigiana, Siena, Italy. Studied piano with Lillian M. Paige, Wanda Landowska, Putnam Aldrich, George Copeland, Alfred Mirovitch, and in Italy with Guido Agosti; harmony and theory with Irving Fine, G. Wallace Woodworth and Gaston Dufresne. She was the recipient of several scholarships for study at L'Academia Chigiana. She served as musical director of Marymount International School, Rome, Italy, for two years. Master course in conducting in Siena, Italy, 1960.

Louis M. Bromley *(Supervisor, European Study Tour)* LL.B., LL.M., Boston University Law School. Prior to studying law Mr. Bromley had followed music professionally for several years having studied at the New England Conservatory and with Felix Fox of Boston. He developed a keen interest in chamber music and continues to be active as a performer and coach of local groups. For many years he has served as mentor for study groups touring the cultural centers of Europe.

H. Wilfred Churchill *(Piano and Piano Ensemble)* B.M., Boston Conservatory. Piano with Hans Ebell, Heinrich Gebhard and others. Concert and recital appearances in the United States and Canada. Member of Conservatory faculty since 1934.

Serge Conus *(Piano and Composition).* After early training at the Moscow Conservatory, Mr. Conus graduated with honors from the Paris Conservatory under Isidor Philipp. There ensued thirty years of concertizing that drew acclaim from the entire European press. His parallel career as composer has won equal distinction and his compositions include many sonatas, variations, and pieces for piano, four symphonies and two concerti. Mr. Conus comes from one of the great musical families of Europe. His grandfather, Edward Conus, was Professor of Composition at the Moscow Conservatory. Two of his uncles had distinguished musical careers: George, a composer, and Leon, a pianist. His father, Julius Conus, was a violin prodigy and composer. Together, the family founded the celebrated Russian Conservatory in Paris.

Wesley Copplestone *(Voice, Oratorio, Vocal Literature)* A.B., Boston University; graduate studies Boston University Graduate School, one year. Soloist, Boston Symphony, Philadelphia Symphony, Handel and Haydn Society, Worcester Oratorio Society, Worcester Festival, Cecilia Society, and many other organizations; NBC Radio programs and numerous recital engagements through the East; head of voice department University of New Hampshire, 1941-1945.

Ottavio J. DeVivo *(Music Education)* graduate New England Conservatory (violin major); B.M., (Music Education), Boston University. Studied violin with Jacques Hoffman and Felix Winternitz. Director of Music, Everett Public Schools for 30 years. Former member of Vannini Boston Symphony Ensemble. Instructor in University Extension course. Conductor of the New England Light Opera Company. Concert Master and assistant conductor Melrose Orchestral Association. Past member of the Board of Directors of the Massachusetts Music Educators Association. Adjudicator in local and state festivals.

Vivian Dow *(Philosophy of Education, History of Western Civilization)* A.B., Gordon College; Ph.D. candidate, Boston University. Assistant Professor of Philosophy, Taylor University, 1957-1959; Instructor in Philosophy, Northeastern University, Summer, 1960; joined Boston Conservatory staff in fall of 1960.

Harold B. Doyle *(Violin)* B.M., Boston Conservatory. Violin with Dulfer, Seydel, Fabrizio; diploma, violin major; degree, Music Education major; certificate, Sevcik's Violin Master Class, 1931-32. Instructor in string instruments in public schools in vicinity of Boston for a number of years.

Robert W. Dumm, Dean *(Piano and Music Literature)* B.M. and M.M., (Piano and Theory), University of Michigan; doctoral studies under Hans David and Louise Cuyler. Phi Beta Kappa. Post-graduate piano study with Victor Babin and Alfred Mirovitch. He founded and directed his own private music school in Ann Arbor, Michigan, and is a frequent leader of piano teachers workshops. He is a contributing music critic for the Christian Science Monitor, consulting editor for Boston Music Company, and author of many articles for nationally-circulated journals. Faculty member of the National Piano Guild.

Mary Dumm *(Piano)* B.M., M.M., received her undergraduate degree in Music Education at Bethany College, and the masters degree from the University of Michigan, major in Piano and Music Theory. Taught in the school systems of Colby and Kiowa, Kansas, where her piano students received top honors in state competitions. She has frequently appeared with her husband, Robert Dumm, in duet and two-piano recitals.

Philine Falco *(Voice)* graduate of the Royal Conservatory, The Hague, Holland, (Piano); and of the Master School of Music in Brooklyn, New York (Voice). Debut with the Bracale Opera Co. of Havana, Cuba; a member of the Chicago Opera Company for several seasons. For thirteen summers sang with the Ravinia Opera Company, Chicago, before joining the Metropolitan Opera Company in 1927. At the "Met", her performances compassed over a hundred roles. Served as assistant conductor of the San Carlo Opera Company and the La Scala Company of Philadelphia. Coached and accompanied such artists as Rosa Raisa, Giovanni Martellini, Edward Johnson, Armand Tokatyian, Regina Resznik, and many others.

Francis Findlay *(Music Education, Research)*, Ed.M. After graduating from the New England Conservatory with honors he pursued his master's and doctoral studies at Harvard University. He studied composition with Chadwick, Converse, and Mason in Boston; and conducting with Karajan, Baumgartner, Weingartner, and Zallinger in Salzburg. He has served as member of the Boston Symphony Orchestra, Director of the Eastern Music Camp, Professor of Music at Boston University, lecturer at Harvard, and faculty member of the Salzburg Mozarteum. He is the author of many articles and didactic works, and has conducted festivals in many cities.

Mary S. Garrity *(French, German, Spanish)* A.B., A.M., Boston University; D.A.O., Staley College, majored in German and minored in French for undergraduate degree; majored in French and minored in Spanish in Education for graduate degree. Taught at Staley College and in public and private schools of Boston and vicinity for a number of years; former head of language department at Berkeley Preparatory School, Boston.

Reeva Gibley *(Dance)* B.F.A. *cum laude*, Boston Conservatory; ballet instructor at the Kathleen Henni School of Creative Arts; established her own studio of dance in Beverly, Massachusetts, in 1960; member of Boston Conservatory Dance staff since 1959.

Robert Gilman *(Dance, Stage Jazz)* B.F.A. degree from Boston Conservatory where he studied dance under Jan Veen and Associates; studied modern jazz in New York with Peter Genero and Frank Wagner.

Photo—Will Rapport THEATRE AND CLASSROOM BUILDING

FACULTY REHEARSAL

Photo—Will Rapport

A CORNER OF THE LIBRARY

Photo—Wilfred Churchill

PIANO ENSEMBLE

Henri Girard *(Contrabass)* graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysees"; member of Boston Symphony Orchestra since 1920.

Girard Gougen *(Trumpet)* is a graduate of the New England Conservatory where he studied trumpet with George Mager. Member of the 163rd Army Ground Forces Band, 1943-45; former member of the Central Florida Symphony Orchestra; member of the Boston Symphony Orchestra since 1952.

Jacqueline Gourdin *(Piano)* B.M., Boston Conservatory. Following her graduation from the Conservatory she was the recipient of the Fulbright award for two years' study in Paris where she attended the master classes of Alfred Cortot.

Florence Grant *(Theatre Costume and Make-up)* studied art at Boston University; professional make-up artist; instructor in theatrical make-up and costume design for various school and dramatic organizations.

Harlan Grant *(Drama)* graduate Boston School of Expression and Dramatic Art and Boston Repertory Theatre School. Member Henry Jewett Repertory Players, Provincetown Players and various stock companies, 1928-1933. Director dramatics Lowell Textile Institute, Harvard University, Radcliffe, Simmons and Curry colleges; director Springfield Civic Theatre, 1943-1948; founder and director Weston Playhouse (Summer Stock Co.), Weston, Vermont, since 1937.

Rouben Gregorian *(Violin, Composition)* graduate Central College, Iran, 1933; studied violin, harmony, composition with his father, piano with his mother and conducting with Rudolph Urbanece at Teheran Conservatory. Co-founder Teheran Symphony Orchestra 1944 and conductor 1948-1952. Director of Teheran Conservatory, 1948-1952. Director of Sub-commission of Music affiliated with UNESCO (Iran Branch). Guest conductor Boston Pops Orchestra, 1952. Composer of a number of works for voice, violin, piano, quartet and symphony. His compositions have been performed by leading orchestras in Europe, the Far East, and in America.

Aurelio J. Greselin *(Piano, Solfege, Italian)* A.B., Carnegie Tech., Pittsburgh. Studied piano with Selmar Jansen, Pittsburgh, and Alfredo Casella, Italy; composition and conducting with Armando Renzi, Rome. Faculty member Carnegie Tech., 1946-48; appearances in recital as an operatic conductor in Europe and America.

Grace Warner Gulesian *(Piano)* studied piano with Carl Faelton and Helen Hopekirk; harmony and counterpoint with Agide Jacchia and at Radcliffe College; composition with Frederick Converse; recital appearances in Europe and America; composer of many songs and has written music for several light operas which have been performed in Boston, New York and other centers; member of American Society of Composers, Authors and Publishers.

John E. Hahn *(Music Education)* Mus.B., Boston Conservatory, M.M., Boston University, Music Education major; formerly director of music in the public schools of Chelmsford, Massachusetts; now teaching in the public schools of Watertown, Massachusetts.

Katrine Hooper *(Labanotation)* first studied Laban Notation in Zurich with Rovida, a member of the Joos Ballet, in 1938; continued the study in New York with Ann Hutchinson and was a member of the first group of American dancers to organize the Dance Notation Bureau; engaged in 1949 by Jan Veen to teach a course in Notation which has since become an integral part of the Dance course at the Boston Conservatory. She is Editor of the Dance Notation Record.

Grace Hunter *(Voice)* B.M., Boston Conservatory; silver medal for highest honors. Recipient of the Fulbright award for study in Italy 1950-51; numerous recitals and solo appearances with organizations such as the Handel and Haydn Society of Boston, the Harvard-Radcliffe Orchestra in Cambridge, the Vermont State Symphony, the Community Choral Society in Framingham. Soprano soloist at Temple Israel, Boston, and at Christ Church, Cambridge.

Jacobus Langendoen *(Violoncello)* graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

Wei-Ning Lee *(Harmony, Counterpoint, Composition)* studied at National Tsing Hwa University, China; Paris and Vienna. Piano under Kartun and Levy; counterpoint, Bertlin; composition, Vincent d'Indy, Joseph Marx, Franz Schmidt, Gombrich and Karl Weigl; held scholarship two years at Schola Cantorum and won the Sino-French Cultural Foundation Scholarship. Professor of piano at Central University, Nanking; piano and composition at National Conservatory, Shanghai. Organized and conducted first Symphony Orchestra in Shanghai. Director of the Shanghai National Conservatory of Music, 1940-1946.

Robert Leibacher *(English Composition and Literature)* B.A., M.A. Undergraduate work at Pennsylvania State University; graduate studies in Literature at Northwestern University and Tufts University; Author and successful producer of several plays; former instructor at Emerson College.

Matthew G. Mazur *(Music Education)* B.M., Ed.M., received his bachelor's degree from the New England Conservatory and the master's from Boston University. Has served as supervisor of music in Milford, New Hampshire, and in Marblehead, Massachusetts. Since 1952, has held the position of supervisor of instrumental music in the public schools of Lynn, Massachusetts. Frequent judge and guest conductor for band competitions and festivals; past Vice-President of the New England Music Festival Association, and is presently Northeastern District Chairman of the Massachusetts Music Educators Association.

Osbourne W. McConathy *(French Horn)* B.S., music major, New York University; received fellowship from Juilliard School in conducting. Played solo with National Symphony Orchestra, Washington, D. C., and Rochester Symphony, Rochester, New York; member Boston Symphony Orchestra.

Joseph Orosz *(Trombone, Tuba)* B.M., Boston Conservatory. Received diploma in trombone, 1927; diploma in piano, 1928; degree in Music Education, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; member of Boston Symphony Orchestra since 1943.

Donald Outerbridge *(Fine Arts)* B.A., Harvard University. Artist, teacher, and photographer. Taught at Phillips Academy, Andover, and Abbott Academy, where he also had charge of the John Esther Gallery. As the director of Museum Color Slides Association, he has traveled extensively in both the United States and Europe making photographs which are widely used by lecturers on art.

James Pappoutsakis *(Flute)* studied flute with Georges Laurent. Solo flutist with Boston Symphony Pops Orchestra and the Esplanade Concerts; member Berkshire woodwind ensemble; member Boston Symphony Orchestra.

Louise Came Pappoutsakis *(Harp)* studied in Boston with Bernard Zighera and at the Paris Conservatory with Tournier. Formerly member of Boston Symphony Orchestra. Numerous concert engagements throughout New England. Solo harpist Boston Pops Orchestra.

Robert Pettit *(Organ, Church Music)* B.M., M.M., Boston University; L.C.T.L., Trinity College, London. Accompanist, Chorus Pro Musica in Boston; organist and choir director, First Church, Brookline, Massachusetts. Assistant Professor of Music at Emerson College; member of the American Guild of Organists.

Iride Pilla *(Voice, Vocal Pedagogy, Opera Workshop)* B.M., Boston Conservatory, highest honors. Graduate vocal study and operatic coaching in Milan, Italy, with Romeo Boscacci and Francesco Bucchi. Fellow of the National Association of Teachers of Singing. Soloist Cecilia Society, Fitchburg Choral, People's Symphony of Boston and Boston Symphony Pops. Concerts in New England States and in Italy. Extensive operatic appearances in Europe; Prima Donna roles in Aida, Andrea Chenier, Anima Allegra, Boheme, Butterfly, Cavalleria Rusticana, Carmen, Parabola di Eid (world premiere), Pagliacci, Traviata, Trovatore, etc., in principal music centers of Italy and in Monte Carlo and Nice, France. In America, engagements with the New York, Hippodrome, Columbia, Cosmopolitan, Repertoire and Boston-New England Grand Opera Companies. Dramatic director of numerous Opera Workshops.

Daniel Pinkham *(Analysis, History of Music, Composition)* A.B., A.M., Harvard University; studied composition with Piston, Boulanger, Copland; organ, E. Power Biggs; harpsichord, Putnum Aldrich and Wanda Landowska; solo appearances as harpsichordist with Boston Symphony Orchestra; guest organist and harpsichordist on E. Power Biggs CBS network programs; first to introduce the harpsichord to television audiences in Canada; twice toured Germany with Robert Brink, violinist, under sponsorship of U. S. Department of State; compositions include two sonatas and concertino for organ and strings, piano concertino, ballet, chamber opera, organ suite, clarinet sonata, and numerous songs and choruses.

Richard Plaster *(Bassoon)* B.S. and M.S., Juilliard School of Music; played first bassoon with U. S. Army Ground Forces Band; former member New York Woodwind Quintet; member of Boston Symphony Orchestra since 1952.

Attilio Poto *(Clarinet, Conducting, Ensemble)* studied clarinet with Emil Arcieri; certificate from National Orchestral Association; solo clarinet with Metropolitan Opera Association, 1939-40; conductor Massachusetts State Symphony Orchestra, 1940-42; conductor Army Air Forces Sinfonietta, touring South America, 1942-45; former member of Boston Symphony Orchestra; conductor Harvard-Radcliffe Orchestra 1954-59.

Roy C. Schaeffer *(Registrar)* B.M., Boston Conservatory; Silver Medal for highest honors; trumpet studies with Marcel Lafosse; former member of the Harvard-Radcliffe Orchestra and Portland Symphony; graduate studies in Musicology at Boston University.

Alan B. Sostek *(Psychology)* A.B., A.M., Boston University; doctoral studies, Boston University. Lecturer at University of Missouri, 1947-48; Assistant Professor at Boston University, General Psychology, Educational Psychology, Guidance, and Acoustics.

Louis Speyer *(Oboe and English Horn)* was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

Simon Sternburg *(Percussion)* studied tympani and percussion instruments with Thomas B. Senia and music theory at Boston University. Former editor, Drum and Percussion Department of the Metronome; author of 320 Modern Studies for the Drum; member of the Boston Symphony Orchestra for many years.

Cornell Taylor *(Folk Dance)* B.A., University of Massachusetts; has danced in many demonstrations of square, Scottish and other types of folk dance; directed folk dance and music workshop at Tufts University; dance committee chairman for New England Folk Festival, 1956.

Marianne P. Taylor *(Folk Dance)* B.S., Sargent College, Boston University; major in physical education, dance minor; has attended many camps and workshops and demonstrated square, Scottish and other kinds of folk dance; co-director of Tufts Workshop.

Virginia P. Tharrington *(Bursar)* B.A., Wake Forest College, major in Sociology, minor in Music. Continued her musical studies at Boston Conservatory; voice with Madge Fairfax; recital appearances and various church engagements.

Jan Veen *(Dance)* born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

Paul Weber, Librarian *(Music Theory)* B.M., Boston Conservatory; M.M., New England Conservatory; majored in composition at both the Boston and New England Conservatories. Present position since 1957.

Photo—Will Rapport

THEORY CLASS

Photo—Will Rapport

GUIDED LISTENING SESSION

CONCERT BAND

Photo—Wilfred Churchill

ENSEMBLE COACHING

GENERAL INFORMATION

PURPOSE

It is the purpose of the Boston Conservatory of Music to provide professional training in the three allied arts—music, drama and dance—reinforced by a sound general education that will make graduates more resourceful as teachers and performers and more responsible as citizens. The numerous former students now successfully employed as performers or teachers speak for the realization of this purpose. To its continued realization, the faculty and administration are whole-heartedly devoted.

ADMISSION

(Undergraduate programs)

Application for admission should be made on official Conservatory forms and submitted well in advance of the intended entrance date. The applicant should also have a transcript of his high school record and three letters of recommendation sent to the Admissions Office, as well as the scores of at least one national college-entrance examination. These examinations are administered at the secondary school during the Senior Year, or by direct arrangement with:

The College Entrance Examination Board
Eastern Office: Box 592, Princeton, New Jersey
Western Office: Box 27896, Los Angeles 27, California
The American College Testing Program
P. O. Box 168
Iowa City, Iowa

For admission to a *Degree Program*, preparatory study should total a minimum of fifteen entrance units, distributed as follows:

English (4 years' study)	3 units
Foreign Language	2
Higher Mathematics	1
Social Sciences	1
Laboratory Science	1
*Fixed Electives	4
Free Electives	3
	15

*These four units must be earned in Language, Mathematics, Social Science, or Fine Arts.

For admission to the *Certificate Program*, the academic requirements are not specific; however, a high school education or its equivalent is recommended.

Specific Musical Requirements. (See Applied Music Courses, page 33).
Specific Requirements in Drama and Dance. (See pp. 38 and 41).

TRANSFER STUDENTS

Transfer students applying for advanced standing should include a transcript of work accomplished at their former school, together with its recent catalog. Transfer credit in Applied Music and Music Theory is determined by examination on entrance to the Conservatory. A minimum of 30 hours for the Bachelor's Degree, and 26 hours for the Master's, must be earned in residence.

SPECIAL STUDENTS

A student desiring instruction, but not intending to pursue a degree or certificate program, may begin at any time and elect any subject for which he is qualified. The Minimum term enrollment for such students is ten weekly private lessons or one semester of class instruction. A special student may transfer at any time to a Degree or Certificate Program, provided he meets the admission requirements.

EVENING INSTRUCTION

Private evening instruction in applied music and music theory is available under regular faculty members.

SUMMER SESSION

Credit toward both the Bachelor and Master's Degrees may be earned during the six-week Summer Session. By attending the Summer Session, regular course students may accelerate the completion of their requirements for graduation. For details, write for the Summer Session Bulletin.

EXAMINATIONS

PLACEMENT EXAMINATIONS. During registration week, placement examinations in English, Language and Music Theory are given, to assure the assignment of new students to appropriate class sections. Students with unusually advanced preparation are placed according to their level, but credit hours thus by-passed must be restored by elective courses.

SEMESTER EXAMINATIONS. All students following the degree or certificate programs are required to take an examination in each of their courses at the end of each semester.

APPLIED MUSIC EXAMINATIONS. All students seeking credit in applied music must perform before a faculty jury at the end of each semester. Students with an unsatisfactory attendance record will not be admitted to this audition, and will be graded 'incomplete', or 'failure'. Attendance and performance in the Recital Class bears on Applied Music grades.

GRADING SYSTEM. A, excellent; B, good; C, fair; D, passing; E, failure; X, incomplete; W, withdrew from course. A semester grade-point average of 3.5 renders a full time student eligible for inclusion on the Dean's List.

SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

The Sevcik Scholarship. A fund established for the aid of of one or more deserving violin students by the distinguished violin pedagogue, Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher.

Blanche B. Parker Fund. The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

Alumni Association Scholarship. A special fund established by the Alumni Association to aid needy students.

Bertha T. Otis Scholarship. The income from a fund of five hundred dollars established by the late Bertha T. Otis.

Faculty Scholarships. Scholarships sponsored by faculty members are available to students of composition, voice, organ, pianoforte, orchestral instruments, dance and drama.

Conservatory Scholarship Fund. A fund made possible by individual contributions and by proceeds from various benefit recitals and activities.

Student Government Scholarship. A fund established by the Student Government Organization of The Conservatory to aid deserving students.

AWARDS. The following medals are awarded annually to the two full-time students (15 or more hours) who have maintained the highest averages for the school-year: for highest honors, the ARTHUR B. WHITNEY MEDAL; for second highest honors, the ALUMNI ASSOCIATION MEDAL. To the student judged superior in character and leadership goes the KAPPA GAMMA PSI TROPHY.

CITATIONS. For students who have maintained honor grades throughout the four years of their degree course, the following graduation citations are made: for an average of A, Summa Cum Laude; B+, Magna Cum Laude; B, Cum Laude.

PUBLIC PERFORMANCES

Throughout the academic year, the Conservatory maintains a full schedule of public recitals, concerts, and ensemble programs. In addition, the Drama and Dance Departments present a variety of major productions and workshop performances. The *Fenway Series* presents faculty and guest artists throughout the year. Regular attendance at these concerts and participation by qualified students is considered a vital part of their education at the Conservatory.

LIBRARY

The Conservatory Library houses a select collection of books and references in Music, Drama, Dance and the Humanities, together with a representative collection of musical scores. The Recordings Section contains an extensive and growing selection of music in all media and forms, which may be heard on modern listening equipment. All full-time students of the Conservatory may obtain charging cards at the nearby Boston Public Library, home of one of the most comprehensive music sections in the world.

RESIDENCE

The Conservatory maintains women's residences near its classroom buildings, facing beautiful Fenway Park. Each of these houses is supervised by its own director, and is notable for its home-like atmosphere and friendly cooperation. All women students not living at home are required to live in the dormitories, or at other residences approved by the school. Meals are taken in the Conservatory dining room where three meals are served daily, Monday through Saturday. There are a number of attractive restaurants in the immediate vicinity of the dormitories where students may obtain meals on Sundays and Holidays at their leisure.

Room and board reservation should be made as soon as a student is notified of her eligibility for admission. This reservation is secured by an advance deposit of $50, which is applicable to the student's account, and not refundable after August 15th or January 15th before the intended date of entrance. In all cases, this reservation is held as binding for the school year, and may not be broken except for an emergency which, in the judgement of the Administration, necessitates a student's withdrawal from school.

Men students will be given assistance in locating suitable rooms in approved private homes near the Conservatory.

COURSES OF STUDY

Leading to the Degree Bachelor of Music

MAJOR IN VOICE

FRESHMAN

	Semester hours
Voice	6
Piano	2
Theory & Solfege 1-2	3
Harmony 1-2	4
English 1-2	6
Italian 1-2	6
Fine Arts 1-2	2
Rythmic Movement 1-2	1
Chorus & Vocal Ensemble	2
	32

SOPHOMORE

	Semester hours
Voice	6
Piano	2
Theory & Solfege 3-4	3
Harmony 3-4	4
Music History & Literature 1-2	4
Language (French or German)	6
English 3-4 (Literature)	6
Chorus & Vocal Ensemble	2
	33

JUNIOR

Voice	8
Oratorio 1-2	2
Opera Workshop 1-2	4
Music History & Literature 2-4	4
Language (French or German)	6
Psychology 1 & 2	6
Chorus & Vocal Ensemble	2
	32

SENIOR

Voice	8
Coaching	2
Opera Workshop 3-4	4
Voice Literature 1-2	2
Pedagogy 1-2 (Voice)	2
Conducting 1-2	2
Diction (French & German)	4
Elective (Academic)	6
Chorus & Vocal Ensemble	2
	32

MAJOR IN ORGAN

FRESHMAN

Organ	6
Piano	4
Theory & Solfege 1-2	3
Harmony 3-4	4
English 1-2	6
History of Western Civilization	6
Fine Arts 1-2	2
Ensemble Organizations	2
	33

SOPHOMORE

	Semester hours
Organ	6
Piano	4
Voice	2
Theory & Solfege 1-2	3
Harmony 3-4	4
Music History & Literature 1-2	4
English 3-4 (Literature)	6
Ensemble Organizations	2
	31

JUNIOR

Organ	10
Church Music 1-2	4
Counterpoint 1-2	4
Form & Analysis 1-2	4
Music History & Literature 3-4	4
Elective (Academic)	6
Ensemble Organizations	2
	34

SENIOR

Organ	10
Church Music 3-4	4
Conducting 1-2	2
Counterpoint 3-4	4
Instrumentation 1-2	2
Elective (Academic)	6
Ensemble Organizations	2
	30

MAJOR IN PIANO

FRESHMAN

	Semester hours
Piano	10
Theory & Solfege 1-2	3
Harmony 1-2	4
English 1-2	6
Hist. of Western Civilization 1-2	6
Fine Arts 1-2	2
Chorus and/or other Ensemble	2
	33

SOPHOMORE

	Semester hours
Piano	10
Theory & Solfege 3-4	3
Harmony 3-4	4
Counterpoint 1-2	4
Music History and Literature 1-2	4
English 3-4 (Literature)	6
Chorus and/or other Ensemble	2
	33

JUNIOR

Piano	10
Ensemble 1-2 (Piano)	2
Counterpoint 3-4	4
Form & Analysis 1-2	4
Music History and Literature 3-4	4
Psychology 1 & 2	6
Chorus and/or Ensemble	2
	32

SENIOR

Piano	10
Ensemble 3-4	2
Conducting 1-2	2
Composition 1-2	4
Instrumentation 1-2	2
Piano Pedagogy 1-2	2
Piano Literature 1-2	2
Academic elective	6
Chorus and/or other Ensemble	2
	32

MAJOR IN VIOLIN, VIOLA, VIOLONCELLO, CONTRABASS, HARP, WOODWIND, BRASS OR PERCUSSION

FRESHMAN

Major Instrument	6
Piano Class	2
Ensemble (String or Wind)	2
Theory & Solfege 1-2	3
Harmony 1-2	4
English 1-2	6
Hist. of Western Civilization 1-2	6
Fine Arts 1-2	2
Orchestra and/or Band	2
	33

SOPHOMORE

Major Instrument	6
Piano Class	2
Ensemble	2
Theory & Solfege 3-4	3
Harmony 3-4	4
Counterpoint 1-2	4
Music History and Literature 1-2	4
English 3-4 (Literature)	6
Orchestra and/or Band	2
	33

JUNIOR

Major Instrument	10
Ensemble	2
Counterpoint 3-4	4
Form & Analysis 1-2	4
Music History and Literature 3-4	4
Psychology 1 & 2	6
Orchestra and/or Band	2
	32

SENIOR

Major Instrument	10
Ensemble	2
String or Wind Pedagogy 1-2	2
Conducting 1-2	2
Composition 1-2	4
Instrumentation 1-2	2
Academic elective	6
Orchestra and/or Band	2
	30

MAJOR IN COMPOSITION

FRESHMAN	Semester hours
*Applied Music	6
Theory & Solfege 1-2	3
Harmony 1-2	4
Counterpoint 1-2	4
English 1-2	6
History of Western Civilization	6
Ensemble Organizations	2
	31

SOPHOMORE	Semester hours
Applied Music	6
Composition 1-2	4
Theory & Solfege 1-2	3
Harmony 3-4	4
Counterpoint 3-4	4
Music History and Literature 1-2	4
English 3-4	6
Ensemble Organizations	2
	33

JUNIOR	
Applied Music	4
Composition 3-4	8
Counterpoint 5-6	4
Instrumentation 1-2	2
Form & Analysis 1-2	4
Music History and Literature 3-4	4
Academic Elective	6
Ensemble Organizations	2
	34

SENIOR	
Applied Music	4
Composition 5-6	8
Instrumentation 3-4	4
Harmony 5-6	2
Conducting 1-2	2
Fine Arts 1-2	2
Academic Elective	6
Ensemble Organizations	2
	30

*The composition major must demonstrate upon entrance moderate proficiency in an applied music subject (voice or instrument). He may continue the study of this subject but must plan his applied music studies in such way that at the end of the course he will have acquired functional keyboard proficiency; at least 4 credit hours in a string instrument (violin, viola, violincello or double bass), and 2 credit hours in a woodwind or brass instrument.

MAJOR IN MUSIC EDUCATION

(General Supervisor's Course)

FRESHMAN	
*Applied Music (Concentrate)	4
Piano Class 1-2	2
Voice Class 1-2	2
Mus. Ed. 15-16 (String Class)	2
Theory & Solfege 1-2	3
Harmony 1-2	4
English 1-2	6
History of Western Civilization	6
Ensemble Organizations	3
	32

SOPHOMORE	
Applied Music (Concentrate)	4
Piano Class 3-4	2
Mus. Ed. 17-18 (Woodwind Class)	2
Mus. Ed. 1-2 (Elementary Methods)	4
Theory & Solfege 3-4	3
Harmony 3-4	4
Music History and Literature 1-2	4
English 3-4	6
Fine Arts 1-2	2
Ensemble Organizations	3
	33

JUNIOR	
Appled Music (Concentrate)	4
Mus. Ed. 19 (Brass Class)	1
Mus. Ed. 20 (Percussion Class)	1
Mus. Ed. 3-4 (Jr. & Sr. High Meth.)	4
Mus. Ed. 5-6 (Keyboard Improv.)	2
Mus. Ed. 11-12 (Obs. & Prac. Teach.)	3
Form & Analysis 1-2	4
Counterpoint 1-2	4
Conducting 1-2	2
Music History and Literature 3-4	4
Vocal & Instrumental Workshops	0
Ensemble Organizations	3
	32

SENIOR	
Applied Music (Concentrate)	4
Mus. Ed. 7-8 (Instr. Methods)	2
Mus. Ed. 9-10 (Vocal & Instr. Workshop)	2
Mus. Ed. 13-14 (Practice Teaching)	6
Instrumentation 1-2	2
Philosophy of Education 1-2	6
Psychology 1 (General)	3
Psychology 2 (Educational)	3
Ensemble Organizations	3
	31

CERTIFICATE COURSES

The Certificate Course is available to the music student whose talent and interest warrant intensive training, but whose high school preparation may not qualify him for the Degree Course. It generally parallels the degree curriculum, except in certain academic subjects, and is designed to prepare the student for performing and private teaching. The Certificate requires a minimum of 80 semester hours, 28 of which must be earned in resident study.

MAJOR IN VOICE, ORGAN OR AN ORCHESTRAL INSTRUMENT

FIRST YEAR

	Semester hours
Major (Voice or Instrument)	6
Piano	2
Theory & Solfege 1-2	3
Harmony 1-2	4
English 1-2	6
Fine Arts	2
†Modern Dance	1
Chorus, Orchestra and/or Band	2
For Vocalists	26
For Instrumentalists	25

SECOND YEAR

	Semester hours
Major (Voice or Instrument)	6
Piano	2
°Ensemble (String or Wind)	2
°Electives	4
Theory & Solfege 3-4	3
Harmony 3-4	4
History of Music 1-2	4
†Italian 1-2	6
Chorus, Orchestra and/or Band	2
For Vocalists	27
For Instrumentalists	27

THIRD YEAR

	Semester hours
Major (Voice or Instrument)	10
°Ensemble (String or Wind)	2
†Diction (French & German)	4
†Pedagogy 1-2 (Voice)	2
†Oratorio 1-2	2
†Opera Workshop 1-2	4
Form & Anaylsis 1-2	4
°Counterpoint 1-2	4
°History of Music 3-4	4
Conducting 1-2	2
Chorus, Orchestra and/or Band	2
For Vocalists	30
For Instrumentalists	28

°Indicates subjects not required of voice matters.

†Indicates subjects not required of Instrumental majors.

MAJOR IN PIANO

FIRST YEAR

	Semester hours
Piano	10
Theory & Solfege 1-2	3
Harmony 1-2	4
English 1-2	6
Fine Arts	2
Chorus or Orchestra	2
	27

SECOND YEAR

	Semester hours
Piano	10
Ensemble	2
Theory & Solfege 3-4	3
Harmony 3-4	2
Counterpoint 1-2	4
History of Music 1-2	4
Chorus or Orchestra	2
	29

THIRD YEAR

	Semester hours
Piano	10
Ensemble	2
Pedagogy 1-2 (Piano)	2
Piano Literature 1-2	2
Form & Analysis 1-2	4
Instrumentation 1-2	2
History of Music 3-4	4
Conducting 1-2	2
Chorus or Orchestra	2
	30

MAJOR IN DRAMA

FRESHMAN	Semester hours
Introduction to the Theatre 1	2
Acting Technic 1-2	4
Speech 1-2	4
Stagecraft 1-2	2
Makeup 1-2	2
Rehearsal & Perf. 1-2	4
Rythmic Movement 1-2	1
English 1-2	6
Hist. of Western Civilization 1-2	6
Kinesiology 1-2	3
	34

SOPHOMORE	Semester hours
Acting Technic 3-4	4
Speech 3-4	4
Stagecraft 3-4	2
Rehearsal & Perf. 3-4	6
History of the Theatre 1-2	4
English 3-4	6
Philosophy of Education 1-2	6
	32

JUNIOR	
Directing 1-2	4
Costuming for the Stage 1-2	2
Speech & Drama Methods 1-2	4
Rehearsal & Perf. 5-6	6
History of the Theatre 3	3
English 5-6	6
Psychology 1 & 2	6
Fine Arts	2
	33

SENIOR	
Directing and Prac. Teaching 1-2	6
Stage Design 1-2	4
Theatre Organization & Management 1-2	4
Rehearsal & Perf. 7-8	8
English 7-8 (Modern Drama)	3
Academic elective	6
Senior Project	2
	33

MAJOR IN DRAMA
MINOR IN MUSICAL THEATRE

FRESHMAN	
Acting Technic 1-2	4
Speech 1-2	4
*Dance Technic 1-2	4
Dance Composition 1-2	2
Theory & Solfege 1-2	3
Piano Class	2
English 1-2	6
Hist. of Western Civilization 1-2	6
Kinesiology 1-2	3
	34

SOPHOMORE	
Speech 3-4	4
Rehearsal & Perf. 1-2	4
Stagecraft	0
*Dance Technic 1-2	4
Dance Composition 3-4	2
Piano Class	2
Voice Class	2
History of the Theatre 1-2	4
English 3-4	6
Academic elective	6
	34

JUNIOR	
Musical Theatre Workshop 1-2	4
Directing 1-2	4
Rehearsal & Perf. 3-4	4
Makeup 1-2	2
Stagecraft	0
*Dance Technic 3-4	2
Dance Form & Style 1-2	2
Dance Composition 3-4	2
Voice	4
Psychology 1 & 2	6
Fine Arts 1-2	2
	32

SENIOR	
Musical Theatre Workshop 3-4	4
Rehearsal & Perf. 5-6	4
Costuming for the Stage 1-2	2
*Dance Technic	2
Dance Form & Style 3-4	2
Dance Composition 5-6	2
Voice	4
English 5-6	6
Academic elective	6
	32

***Fewer weekly class hours than for the dance major.**

COURSES LEADING TO DEGREE BACHELOR OF FINE ARTS

MAJOR IN DANCE

FRESHMAN

	Semester hours
Dance Technic 1-2	6
Form & Style 1-2	1
Comp. Rehear. & Perf.	2
Labanotation 1-2	2
Theory & Solfege 1-2	3
Piano Class	2
English 1-2	6
Hist. of Western Civilization 1-2	6
Kinesiology 1-2	3
	31

SOPHOMORE

	Semester hours
Dance Technic 3-4	6
Form & Style 3-4	2
Com. Rehear. & Perf. 3-4	2
Labanotation 3	1
Percussion 1	1
Dance Pedagogy 1-2	2
Piano or Voice Class	2
History of Dance 1-2	4
English 3-4	6
Philosophy of Education 1-2	6
	32

JUNIOR

Dance Technic 5-6	6
Form & Style 5-6	2
Comp.Rehear. & Perf. 5-6	2
Percussion 3-4	4
Dance Pedagogy 3-4	2
Speech 1-2	4
Psychology 1 & 2	6
Fine Arts 1-2	2
Academic elective	6
	34

SENIOR

Dance Technic 7-8	8
Form & Style 7-8	4
Comp. Rehear. & Perf. 7-8	4
Dance Pedagogy 5-6	4
Dance Repertory	2
Academic elective	6
Senior Dance project	2
	30

MAJOR IN DANCE
MINOR IN DRAMA

1961-1962

FRESHMAN

Dance Technic 1-2	6
Form & Style 1-2	1
Comp. Rehear. & Perf.	2
Labanotation 1-2	2
Speech 1-2	4
*Acting Technic 1-2	2
Theory & Solfege 1-2	3
Piano Class	2
English 1-2	6
Hist. of Western Civilization 1-2	6
	34

SOPHOMORE

Dance Technic 3-4	6
Form & Style 3-4	2
Comp. Rehear. & Perf. 3-4	2
Labanotation 3	1
Percussion 1	1
Dance Pedagogy 1-2	2
Speech 3	2
*Rehearsal & Perf. 1-2 (Drama)	4
English 3-4	6
Kinesiology 1-2	3
History of Dance 1-2	4
	33

JUNIOR

Dance Technic 5-6	6
Form & Style 5-6	2
Comp. Rehear. & Perf. 5-6	2
Percussion 3-4	2
Dance Pedagogy 3-4	2
Rehearsal & Perf. 3-4 (Drama)	6
English 5-6	6
Psychology 1 & 2	6
Fine Arts 1-2	2
	34

*Fewer class hours required than for drama majors.

SENIOR

Dance Technic 7-8	6
Form & Style 7-8	4
Comp. Rehear. & Perf. 7-8	4
Dance Repertory	2
Dance Pedagogy 5-6	4
*Rehearsal & Perf. 5-6 (Drama)	6
Academic elective	6
	32

THE GRADUATE SCHOOL

GRADUATE COMMITTEE

Richard B. Bobbitt, Chairman

Francis Findlay Wesley Copplestone

The Dean, Ex officio

THE BOSTON CONSERVATORY OF MUSIC offers courses leading to the Master of Music degree in the fields of Applied Music (instrumental and vocal), Composition and Music Education. The Graduate School Program is open to those who hold the Bachelor of Music degree or other equivalent baccalaureate degree with a major in music from a school of recognized standing. Records of undergraduate studies presented for entrance must represent work equivalent in quality and content to that prescribed for similar degrees at the Boston Conservatory.

REQUIREMENTS: The minimum requirement for the master's degree is the completion of thirty-two semester hours of a prescribed course. A grade of B or better must be obtained in the major field and an average of B in the remaining subjects of the course. No applicant can be assured that he may fulfill the requirements in one academic year, as much depends upon the undergraduate preparation, deficiencies (if any) to be removed and the ability of the individual student. In some instances it may take a student up to two academic years to complete the work.

Each candidate for the degree with a major in applied music will be required to give a full length public recital. The program for this recital must be performed before a faculty Jury for approval before the date of the public performance will be announced.

A candidate for the degree with a major in Composition or Music Education is required to prepare a thesis. The thesis for a composition major will be one of the following:

(a) An original composition scored for full orchestra and requiring not less than fifteen minutes in performance (this composition may be for chorus, solo voice or an instrument with orchestral accompaniment.)

(b) An original composition for chamber orchestra requiring not less than fifteen minutes in performance.

(c) An original orchestral composition scored for full orchestra requiring not less than ten minutes in performance, and a shorter work for chorus or an instrumental combination requiring not less than five minutes in performance.

A bound score and complete set of parts of the composition(s) must be presented to the Conservatory Library at least two weeks before the date of graduation.

The Music Education major must have the subject of his thesis approved by the Graduate Committee before the completion of ten semester hours of graduate study. Preparation of the thesis will be under the guidance of a faculty advisor. A complete typewritten copy of the thesis must be submitted for correction and approval at least six weeks prior to the date of intended graduation. After approval, two copies must be typed, bound and presented to the Conservatory Library.

Admission: An applicant to the Graduate School must comply with the following:

(a) File an application, on a form provided by the Conservatory, with the Chairman of the Graduate Committee at least two months prior to the time of intended matriculation. The application must be accompanied by a fee of $20.00.

(b) Submit a transcript(s) of all work completed for the undergraduate degree.

During the first week of the scholastic year each applicant will be interviewed and given auditions by members of the Graduate Committee and may be required to take written examinations in certain subjects. Following the auditions and examinations, the applicant will be advised as to the evaluation of his undergraduate credits. Students who have deficiencies for admission will be given provisional graduate standing until such time as the undergraduate deficiencies have been removed. Such deficiencies must be removed at least one semester before completion of the graduate degree program.

All graduate students will be required to participate in either the chorus or orchestra rehearsals and performances.

MASTER OF MUSIC DEGREE—COURSE OUTLINES

WITH MAJOR IN APPLIED MUSIC

	Semester hours
Voice or instrument	12
History of Music and Literature	6
Conducting	4
*Approved Graduate Electives	10
	32

WITH MAJOR IN COMPOSITION

	Semester hours
Composition 7-8	10
Instrumentation 5-6	4
Music History and Literature	6
Applied Music (instrument)	4
*Approved Graduate Electives	8
	32

WITH MAJOR IN MUSIC EDUCATION

	Semester hours
Graduate Seminar in Music Education	6
History of Music and Literature	6
Methods of Research in Music	6
Applied Music (Graduate Level)	6
*Approved Graduate Electives	8
	32

*ELECTIVES in Theory, Music History, Composition, Music Education, etc., must be chosen from subjects numbered 101 and above. They must, however, be selected in accordance with the needs of the individual student in his field of specialization and with the advice and consent of the Graduate committee. Applied music study must be of Junior level or higher in order to obtain credit.

DESCRIPTION OF STUDIES

MUSIC THEORY

THEORY AND SOLFEGE

THEORY AND SOLFEGE 1-2. Review of the basic fundamentals of music; notation, clefs, scales, tonality, intervals, chords, ornamentation, terminology. Rhythmical articulation and sight singing in the G, F, and C (alto and tenor) clefs. Rhythmic and melodic dictation.
Three hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFEGE 3-4. Advanced studies in rhythmical reading and sight singing with the seven clef positions; transposition; dictation in extended melodic line and in two, three, and four parts.
Three hours weekly; credit, one and one-half hours each semester.

THEORY AND SOLFEGE 105-106. An advanced course primarily for instrumental and composition majors. Sight singing in all clefs; transposition; harmonic dictation; practice in piano reduction of orchestral scores. Prerequisite: Theory and Solfege 3-4 or equivalent.
Private instruction; credit, two hours each semester.

HARMONY

HARMONY 1-2. Preliminary definitions; triads of the major and minor diatonic scales and their inversions; chord progressions with emphasis on good voice leading; seventh and ninth chords and their inversions; harmonization of given basses and melodies; modulation to related keys; keyboard harmony includes cadence formulas in all keys.
Two hours weekly; credit, two hours each semester.

HARMONY 3-4. Chromatically altered chords; suspension and other non-harmonic tones; modulation to remote keys; exercises in vocal and instrumental styles; the writing of accompaniments in free style; analysis of Bach chorales and other literature; keyboard harmonization of basses and melodies.
Two hours weekly; credit, two hours each semester.

HARMONY 5-6. An advanced course primarily for composition majors. Special study of the application of modern harmonic technique. Polytonality, atonality, pandiatonicism, and other devices pertinent to the contemporary idiom.
Credit, two hours each semester.

COUNTERPOINT

COUNTERPOINT 1-2. Studies in two part counterpoint. Canon and fugue in 16th and 17th-18th century style.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 3-4. Studies in three-and four-part counterpoint. Canon and fugue in 16th century style, followed by concentration in the style of J. S. Bach.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 5-6. Higher contrapuntal forms. Advanced study in fugue, passacaglia, and related forms.
Two hours weekly; credit, two hours each semester.

COUNTERPOINT 107-108. An advanced course given by private instruction only. Double counterpoint, canon at all degrees, fugue. Analysis of representative works.
One private lesson weekly; credit, two hours each semester.

FORM AND ANALYSIS

Form and Analysis 1-2. Underlying principles of chord structure and harmonic rhythm as they affect form and content; non-harmonic and contrapuntal devices. In the first semester, quartets and piano literature will be stressed, and in the second semester, representative scores are studied to illustrate various approaches to form, texture, and instrumentation, and their bearing on performance.

Two hours weekly; credit, two hours each semester.

Form and Analysis 105-106. An advanced course for graduate students, comprising a detailed examination of scores in several media, for better understanding of individual composers' styles, and the main direction of musical development. The first semester comprises the later evolution of chromatic harmony to early Schoenberg, and the second explores other 20th century technics of tonal organization.

Two hours weekly; credit, two hours each semester.

INSTRUMENTATION

Instrumentation 1-2. A study of the nature of the various orchestral instruments. Scoring for vocal ensembles, band and orchestral combinations.

One hour weekly; credit, one hour each semester.

Instrumentation 3-4. Scoring for full orchestra and/or band, and for various instrumental combinations.

Two hours weekly; credit, two hours each semester.

Instrumentation 105-106. A continuation of Instrumentation 3-4, with emphasis on orchestration for the symphony orchestra. Analysis of the techniques employed by composers of the 18th, 19th and 20th centuries.

Private instruction; credit, two hours each semester.

COMPOSITION

Composition 1-2. Composition in smaller forms for pianforte and instrumental combinations. Composition for voice and chorus with particular attention to the setting of texts and idiomatic vocal and choral practices. Emphasis is made on performance practicability and students have the opportunity of hearing their works performed in class or in informal concerts.

Two hours weekly; credit, two hours each semester.

Composition 3-4. Primarily instrumental. Sonatas for solo instrument and piano or chamber combinations. Special attention is given to the mastery of technique.

Two private lessons weekly; credit, four hours each semester.

Composition 5-6. Intensive study in the larger forms: Concerto, sonata, symphony, and string quartet. Analysis of representative works in these forms.

Two private lessons weekly; credit, four hours each semester.

Minimum requirements for the bachelor's degree:

(1) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments;
(2) a motet or large anthem for chorus with or without solos;
(3) a composition in fugal form for string quartet, woodwind or brass ensemble;
(4) an example of sonata-form for pianoforte or for an ensemble combination;
(5) an orchestral work of not less than fifteen minutes in duration.

Composition 107-108. An advanced course with concentration in the larger forms.

Private, one hour weekly; credit, five hours each semester.

MUSIC HISTORY AND LITERATURE

Music History and Literature 1-2. A survey course, designed to give the student a background in musical style from primitive to modern times. Weekly listening sessions supplement the class work.
Two hours weekly; credit, two hours each semester.

Music History and Literature 3-4. An examination of representative compositions from the Middle Ages to the present, emphasizing technical details of individual styles and their relationship to the epoch in which they occur.
Two hours weekly; credit, two hours each semester.

Music History and Literature 105. A detailed examination of music of the Baroque period, consisting of an account of the emergence of forms and styles, instrumentation, performance practice, and changes in the theoretical basis of composition.
Three hours weekly; credit, three hours one semester.

Music History and Literature 106. An examination of the Classic and Romantic eras, stressing the emergence of the symphony and sonata, changes in harmony, forms and orchestration. Particular attention will be given to the music of Beethoven, Wagner, and Brahms.
Three hours weekly; credit, three hours one semester.

Music History and Literature 107. Music of the twentieth century, comprising a tracing of modern techniques of composition from their late 19th century origins. Detailed attention will be given the stylistic features of Debussy, Stravinsky, Bartok, and other contemporary composers.
Three hours weekly; credit, three hours one semester.

Piano Literature 1-2. A survey of masterworks for the piano through live and recorded performances, stressing editions, composers' intentions, and interpretation.
One hour weekly; credit, one hour each semester.

Vocal Literature 1-2. Reading and study of representative literature of the English, Italian, French and German masters of all periods.
One hour weekly; credit, one hour each semester.

CHURCH MUSIC

Church Music 1-2. Service playing: A practical study of the church service, hymns, anthems, their best usage and how to play them; organ repertory for church service; extemporization.
Two hours weekly; credit, two hours each semester.

Church Music 3-4. Choir Training: Methods of organization; rehearsal techniques; choral repertory; program building; various rituals, chant; pronunciation of church Latin.
Two hours weekly; credit, two hours each semester.

Church Music 105-106. A study of the history of sacred music; Gregorian chant; Anglican chant; notation.
Two hours weekly; credit, two hours each semester.

ORATORIO

Oratorio 1-2. A study of the standard oratorios, cantatas and masses with emphasis on reading, analysis and interpretation.
One hour weekly; credit, one hour each semester.

Oratorio 103-104. A comprehensive study of the more significant oratorios and related choral works from the 16th century to the present.
One hour weekly; credit, one hour each semester.

DICTION

French (Prerequisite, equivalent of one year French).
Two hours weekly; credit, two hours first semester.

German (Prerequisite, equivalent of one year German).
Two hours weekly; credit, two hours second semester.

VOCAL LITERATURE

Vocal Literature 1-2. Reading and study of representative song literature from the early English, Italian, French and German schools to and including significant songs of modern composers.
One hour weekly; credit, one hour each semester.

COACHING

A course for voice students in the preparation of representative art song literature and/or operatic roles for public performance.
Private instruction; credit in accordance with work completed.

OPERA AND MUSICAL THEATER

Opera Workshop 1-2. Coordination of action with music; application of acting technique to arias and ensembles; fundamentals of gesture and movement and character analysis of roles. Frequent public presentations.
Two hours weekly; credit, two hours each semester.

Opera Workshop 3-4. Thorough study of separate scenes and complete acts from both classical and modern operas. Qualified students may participate in the Conservatory's annual opera productions.
Two hours weekly; credit, two hours each semester.

Musical Theater Workshop. Voice majors frequently participate with students of the Drama and Dance Departments in the annual musical production. (See course description under Drama subjects.)

RHYTHMIC MOVEMENT

Rhythmic Movement 1-2. The student learns to coordinate muscular activities with rhythm, dynamics and space. This training forms a valuable basis to the security of the instrumentalist, singer, and actor by preparing them for clearer and more sensitive approach to their instruments and voice.
One hour weekly; credit, one-half hour each semester.

PEDAGOGY

This work gives the advancing student a grounding in the principles and practice of successful music teaching. Discussion of Methods and Materials is followed by guided laboratory work with both class and private students.
One hour weekly; credit, one hour each semester.

Piano Pedagogy 1-2.
Voice Pedagogy 1-2.
String Pedagogy 1-2.
Wind Pedagogy 1-2.

CONDUCTING

Conducting 1-2. The elementary technique of conducting applied to both choral and orchestral music. Principles of attack and release, setting and changing tempi, phrasing and interpretation; practice in score reading.
One hour weekly; credit, one hour each semester.

Conducting 3-4. Reading and analysis of more complex scores and more advanced baton technique. Practical experience with Conservatory ensembles.
One hour weekly; credit, one hour each semester.

Conducting 105-106. An advanced course which acquaints the student with the more difficult problems confronting the conductor. Emphasis is given to orchestral and choral procedures, performance practice, development of the orchestra, and the instrumental requirements of major composers.
One private lesson weekly; credit, two hours each semester.

MUSICAL ORGANIZATIONS

All music majors are required to take part in two or more musical organizations in order to earn the credit stipulated in their curriculum.

Orchestra. The study and performance of major orchestral and choral compositions, as well as the accompaniment of concerti, opera, and concert arias. Advanced students may apply for audition as soloists for concerti, or concert arias and pieces. Both rehearsals and performances are required of all Conservatory students who qualify.
Three hours weekly.

Chorus. The study of sacred and secular scores and *a capella* literature leading to concert performance. Required of all voice majors and Voice concentrates in Music Education, together with all students not assigned to other ensembles.
Three hours weekly.

Concert Band. Study and performance of the best literature for band from both the traditional and modern repertory.
Two hours weekly.

Piano Ensemble 1-2. The study and performance of original literature for piano duet and two pianos. Outside preparation required.
One hour weekly; credit, one hour each semester.

Piano Ensemble 3-4. Assigned vocal and instrumental accompaniment, and chamber music for piano with strings or other instruments under the guidance of faculty members.
Two hours weekly; credit, one hour each semester.

Vocal Ensemble. The study and performance of vocal chamber music, polyphonic chanson, English and Italian madrigals, small cantatas drawn from the Mediaeval, Renaissance, and Baroque periods. Required of Voice majors and Voice concentrates in Music Education. Others may be admitted on the advice of the Dean.
One hour weekly.

String Ensemble. Coaching and performance of the masterworks of chamber literature; trios, quartets, quintets, and combinations of strings with other instruments.
Two hours weekly.

Wind Ensemble. The study and performance of chamber literature for woodwinds and brass in combination with other instruments.
Two hours weekly.

Recital Class. Weekly classes which give the student an opportunity to perform before the faculty and fellow students. Individual critiques guide the student in developing professional confidence. A designated number of performances is required each semester of all students earning credit in their applied music major or concentrate.

MUSIC EDUCATION DEPARTMENT

Francis Findlay, *Chairman*

Music Education 1-2. *Elementary Methods:* The study and evaluation of methods and materials used in elementary grades; their aesthetic value and practical use; detailed grade lesson plans; the child voice, its care, development and proper use; consideration and treatment of non-singers and monotones; specific and long range objectives for establishing the ideal elementary school music curriculum applicable to situations encountered in the field; development of practical musicianship and adeptness in music reading through classroom application.

Two hours weekly; credit, two hours each semester.

Music Education 3-4. *Junior High Methods:* Music in the junior high school; its function in the curriculum; materials for general and elective music activities; care, conservation, and guidance of the adolescent voice; ways and means of coordinating the junior high school music program with the elementary and senior high school music programs; problems of scheduling, time allotments, budgeting, organizing, programming, assemblies, music festivals, competitions; procedures for presenting operettas; correlative text books and supplementary materials are discussed and evaluated.

Senior High Methods: The second semester deals with the administration of the music program in the senior high school; vocal and instrumental materials; methods of presenting theory, history of music and other subjects; class organization; seating plans; methods of conducting teachers meetings; public school administration as applied to the teaching of music; modern trends in music education.

Two hours weekly; credit, two hours each semester.

Music Education 5-6. *Keyboard Improvisation:* The development of a functional knowledge of keyboard harmony for the purpose of improvisation for accompaniment to a given melodic line. The course will stress a study of the various types of progressions used in keyboard improvisation.

Prerequisite: At least two years of piano.

One hour weekly; credit, one hour each semester.

Music Education 7-8. *Instrumental Methods:* A study of the orginzation and management of all types of instrumental classes in the public school; classification of instruments and brief survey of their origin, evolution, timbres, construction, characteristics and limitation in school use; tuning, fundamental techniques, playing and care; homogeneous and heterogeneous combinations, utilizing various methods of class instruction. All participants in this class are required to provide their own instruments.

One hour weekly; credit, one hour each semester.

Music Education 9-10. *Vocal and Instrumental Workshop:* The first semester is devoted to the reading and performance of vocal music suitable for junior and senior high school work. In the second semester instrumental groups are formed for the reading and performance of material at the various school levels. All music education juniors are required to attend this class and seniors will be required to do conducting under the supervision of the instructor.

One or more hours weekly;
credit for seniors only, one hour each semester.

Music Education 11-12. *Observation and Practice Teaching:* Practical experience in the Conservatory classroom in the preparation and presentation of typical class material for various grade levels. A minimum of 60 clock hours of observation and teaching in the schools of Greater Boston is required in addition to the weekly class sessions.

One hour weekly (plus field work);
credit, one and one-half hours each semester.

Music Education 13-14. *Practice Teaching:* Assigned teaching in the elementary and secondary schools in the vicinity of Boston under the supervision of the classroom teacher and music supervisor. Weekly discussion periods with a staff member of the Department. A minimum of 150 hours of teaching in the public schools is required to fulfill the Practice Teaching requirement.

Credit, three hours each semester.

Music Education 15-16. *String Class:* Elementary instruction in violin, viola, violoncello and contrabass. The organization of string classes in the school and methods of class teaching are discussed.

One hour weekly; credit, one hour each semester.

Music Education 17-18. *Woodwind Class* (flute, single and double reed instruments): Correct posture and holding of instrument; breathing; articulation; tone production; fingering. Elementary studies adaptable to each instrument. Methods and materials for woodwind classes are considered.

One hour weekly; credit, one hour each semester.

Music Education 19. *Brass Class* (trumpet, french horn, trombone): Fundamentals of tone production, embouchure, breath support, tonguing, etc. Elementary studies adaptable to each instrument. Methods for classroom use are introduced.

One hour weekly; credit, one hour each semester.

Music Education 20. *Percussion Class:* A class devoted to the fundamentals of playing the snare drum. Ability to play at least the first thirteen rudiments including the flam tap, flam accents, paradiddles, single drag, etc. is required.

One hour weekly; credit, one hour each semester.

Music Education 121-122. *Supervision:* An advanced course in the field of Education designed to cover the administrative organization of supervision; specific techniques through which supervision is implemented; latest trends of modern supervisory practices; scientific movements in education and the role of tests and measurements as it applies to music education in the public schools; study of policies and plans formulated through group authority; participatory, cooperative and democratic methods; staff in service improvement; critical study of the nature of education and its relation to the individual and to society.

Three hours weekly; credit, three hours each semester.

Music Education 123-124. *Choral Methods:* A course in choral methods including conducting and study of the more advanced choral literature and operettas; staging of light operas, musical shows, etc.

Two hours weekly; credit, two hours each semester.

Music Education 125-126. *Bands and Orchestras:* A study of the methods and repertoire for school bands, orchestras, and instrumental combinations; score reading and conducting.

Two hours weekly; credit, two hours each semester.

Music Education 127-128. *Seminar in Music Education:* A discussion and analysis of the problems of developing a modern philosophy and method for teaching music in the public schools. Local Music Educators are frequently invited to appear as guest lecturers.

Three hours weekly; credit, three hours each semester.

Music Education 128-129. *Methods of Research:* Introduction to bibliography and source materials for research in Music Education; selection, outlines and supervised completion of thesis subject.

Two hours weekly, plus conferences; credit, three hours each semester.

ACADEMIC STUDIES

HISTORY

History of Western Civilization 1-2. A survey of the religious, philosophical, artistic and scientific achievements of Western man from Homeric times to the twentieth century. Particular emphasis will be given to the social and economic structures that have influenced men in these ages.
Three hours weekly; credit, three hours each semester.

History of the Theatre 1-2. A survey of the theatre in performance from classic Greece to 1800 in Europe and America; plays, dramatists, actors, playhouses and audiences in relation to the social life and artistic interests of the times.
Two hours weekly; credit, two hours each semester.

History of the Theatre 3-4. Contemporary Theatre: Reading and discussion in type and trends of theatre activity from Ibsen to the present; relation of the play, theatre and production to audience's social, literary and artistic interests since 1800.
One and one-half hours weekly;
credit, one and one-half hours each semester.

History of Dance 1-2. A survey of the development of dance as an art, including ethnic, ritual and cultural influences, together with developments in music that affect dance. Special attention is given to professional dance; in particular, ballet and modern styles, and to corresponding changes in music for the dance from the Renaissance and Baroque eras to the present.
Two hours weekly; credit, two hours each semester.

LANGUAGE and LITERATURE

English 1-2. *Composition.* Topical readings as a basis for theme composition; review of grammatical usage; special emphasis on good form in note-taking, and on style and format in writing term papers.
Three hours weekly; credit, three hours each semester.

English 3-4. *Literature.* A survey of English literature through selected readings in poetry, the essay, short story, and novel. Special emphasis on contemporary authors.
Three hours weekly; credit, three hours each semester.

English 5-6. *Dramatic Literature.* A survey of dramatic writing from Hellenic times to the plays of Ibsen. Lectures, discussions, and extensive readings and written reports.
Three hours weekly; credit, three hours each semester.

English 7-8. *Modern Drama.* A concentrated and critical study of representative plays of Ibsen through contemporary European and American dramatists. Lectures, discussions, extensive readings and written reports.
One and one-half hours weekly;
credit, one and one-half hours each semester.

Italian, French or German 1-2. Rudiments of grammar and diction; readings of easy prose and poetry; oral and written translation; practice in speaking and writing.
Three hours weekly; credit, three hours each semester.

Italian, French or German 3-4. Grammar and composition continued; more difficult readings; free composition and special practice in conversation.
Three hours weekly; credit, three hours each semester.

FINE ARTS

Fine Arts 1-2. A general and comparative survey of the development of art in its various forms and expressions. The course emphasizes the distinguishing characteristics of periods and styles. Lectures are illustrated by lantern slides, correlative visits to Boston museums, supplementary readings and written assignments.

One hour weekly; credit, one hour each semester.

PSYCHOLOGY

Psychology 1. *General Psychology.* An introduction to the scope of psychology and the nature of its methods. Focus on the individual; his perceptions, emotions, drives, and social functioning. Reaction to conflict, mental hygiene and maladjustment are discussed. Assigned readings and reports.
Three hours weekly; credit, three hours first semester.

Psychology 2. *Educational Psychology.* This course embraces both child and adolescent psychology, the socialization of children, the principles of learning as they affect child behavior; motivation and maturation in learning; the classroom environment and problems of the teacher at work.

Three hours weekly; credit, three hours second semester.

PHILOSOPHY OF EDUCATION

Philosophy of Education 1-2. This course traces the history of educational theory and practice over the centuries, and acquaints the student with the underlying nature, principles and objectives of education. Special attention is given to the application of psychology to education, public education in the United States, and present-day trends and issues.

Three hours weekly; credit, three hours each semester.

KINESIOLOGY

Kinesiology 1-2. A study of the major joints of the human body and their relationship to movement; location and action of muscles; study of the structure of organs and individual systems and their function in the whole organism. Required of all Drama and Dance majors.

One and one-half hours weekly;
credit, one and one-half hours each semester.

APPLIED MUSIC COURSES

MUSICAL REQUIREMENTS

For acceptance to an applied music major course, an applicant must give evidence, by audition or by tape-recording, of his ability to pursue Freshman-level work. Applicants for the Music Education course must also audition in their applied music concentrate. Both Applied Music and Music Education majors must present a recital in fulfillment of their degree requirements, the Music Education recital representing the equivalent of the Junior level in Applied Music.

Applied Music students are confirmed as majors no later than the end of the Sophomore year, and proposed recital programs must be approved by a full-faculty audition no later than the first semester of the Senior year. Proficiency levels for acceptance to Applied Music courses follow.

Piano Major. An applicant should have acquired a reliable technical foundation and be able to play scales at a moderate tempo. He should know chords and arpeggios in all keys, and be able to sight-read early-grade music. His repertory should have reached the level of Czerny's Etudes, Opus 299, Bach's Two- and Three-Part Inventions, Haydn's Sonata in C Major, and Beethoven's Bagatelles, Opus 33.

Organ Major. An applicant should be able to meet the requirements for entering Freshmen in Piano, or demonstrate a comparable advancement in technique and repertory on the Organ.

Voice Major. An applicant should be able to sing simple ballad or art songs with true intonation and adequate tone quality. Some ability to play the piano is highly desirable.

String Major. An applicant should be able to play all major and minor scales, one solo, and one or more movements from a sonata or student concerto, demonstrating a technical grounding in bowing, intonation, and musicianship.

Harp Major. An applicant should have reasonable facility in all scales and arpeggios for the instrument and present at least one solo piece of moderate difficulty.

Wind Major. An applicant should be able to play the scales through four sharps and four flats at a moderate tempo, and show a basic development of embouchure and articulation. He should present one or more solos, demonstrating musicianship by adequate tone quality and meaningful phrasing.

Percussion Major. An applicant should perform a solo on his instrument with precision, musicianship, and moderate skill. He should have had previous ensemble experience in an orchestra or band.

Music Education Major.
Composition Major. Applicants to these programs must demonstrate moderate proficiency on at least one instrument. Ability to play the piano is highly desirable.

CLASS WORK

Voice Class 1-2. The fundamentals and development of breathing and tone-production through vocalises and song repertory, for prospective public school teachers and those who plan a stage career.
One hour weekly; credit, one hour each semester.

Piano Class 1-2-3-4. These classes are designed to meet the secondary requirements of Music Education and Applied Music majors. They aim to build the skills of functional piano playing; adequate technique; chordal improvisation and transposition to sight-read simple accompaniments for classroom or studio use. Normally, a student will meet this requirement in four semesters; if not, he must re-elect Piano 4. Students are placed in the piano classes according to their previous experience, if any.
One hour weekly; credit, one hour each semester.

String Class.
Woodwind Class.
Brass Class.
Percussion Class.
} See course descriptions under Music Education.

VOICE

FRESHMAN. Fundamentals of tone production; breathing; study of such vocalises as may be adaptable to the individual student. Songs in English and Italian.

SOPHOMORE. More advanced technique; continued study of vocalises. Songs in English, Italian, German and/or French.

JUNIOR. Advanced technique. Study of more difficult songs in English, Italian, German and French; oratorio and opera arias and ensembles.

SENIOR. Continuation of technique and a comprehensive repertoire of songs of the various schools and periods; more extensive study of oratorio and operatic repertoire. Preparation for the Senior Recital.

ORGAN

FRESHMAN. Gleason: Method of organ playing. Rheinberger: Trios. Bach: Chorals, short preludes and fugues.

SOPHOMORE. Gleason: Method of organ playing (continued). Albrechtsberger: Trios. Bach: Selected works. Bonnet: Historical organ series Bk. I (pre-Bach).

JUNIOR. Bach: Trio Sonata I & II, Fantasia in G, Preludes and Fugues in D, B minor. Franck: Cantabile, Piece Heroique. Shorter works for recital programs.

SENIOR. Bach, Sonata V, Great fugues and chorals. Vierne: selections from symphonies. Franck: Chorals II and III. Mozart: Fantasia in F minor. Contemporary composers.

PIANO

FRESHMAN. Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

SOPHOMORE. Studies by Liszt, Chopin. Tausig Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. A sonata by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in thirds, sixths, and tenths. Arpeggios.

JUNIOR. An extensive composition by Brahms and a small composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity. A late Beethoven sonata.

SENIOR. One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations and the Senior Recital.

VIOLIN

FRESHMAN. Scales and arpeggios. Easy double stops. Etudes by Kayser, Mazas, and Dancla. Concertos by Reading, Sitt, and Seitz.

SOPHOMORE. Sevcik Op. 1. Etudes by Dont, Op. 37, Kreutzer. Sonatas by Kreutzer for violin and bass. Concertos by Rode, Kreutzer, Viotti. Selected solos.

JUNIOR. Etudes by Fiorillo, Campagnoli, Rode, Gavinies. Concertos by Mozart and Bach. Selected solos.

SENIOR. Etudes by Meertz, Dont Op. 35. Jeno Hubey, Wieniawski. Sonatas by Bach for violin alone. Concertos such as Max Bruch, Vieuxtemps, Mendelssohn, Saint-Saens, Lalo, Paganinni, Brahms, Beethoven.

VIOLA

FRESHMAN. All major and minor scales and arpeggios. Studies by Campagnoli and others. Selected compositions.

SOPHOMORE. Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

JUNIOR. Advanced studies by Krenz, Kreutzer, Gavinies. Solos from orchestral works. Sight reading.

SENIOR. Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.

VIOLONCELLO

FRESHMAN. Studies by Dotzauer and Grutzmacher. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.

SOPHOMORE. Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.

JUNIOR. Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultz: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.

SENIOR. Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Coreli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

CONTRABASS

FRESHMAN. Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.

SOPHOMORE. Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.

JUNIOR. Scales and broken triads in all positions. Studies by Simandl; Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.

SENIOR. Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

HARP

FRESHMAN. Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.

SOPHOMORE. Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.

JUNIOR. Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.

SENIOR. Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

FLUTE

FRESHMAN. Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiez, Anderson. Easy solos.

SOPHOMORE. Altes: Method (Part III). Triple Tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.

JUNIOR. Virtuosity exercises by Anderson; Boeleur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.

SENIOR. Sonatas; suites; concertos; modern compositions. Studies of orchestral works. Special studies for Piccolo.

OBOE

FRESHMAN. Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.

SOPHOMORE. Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.

JUNIOR. Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.

SENIOR. Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

"MEDEA"

"CAROUSEL"

"FINIAN'S RAINBOW"

"THE MATCHMAKER"

CLARINET

FRESHMAN. Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.

SOPHOMORE. Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.

JUNIOR. Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.

SENIOR. Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

BASSOON

FRESHMAN. Weisenborn, Method and Studies. All scales and arpeggios. Reed making. Orchestral excerpts. Galliard, Sonatas; Vivaldi, Concertos; Hindemith, Three Easy Pieces.

SOPHOMORE. Milde, Scale and Chord Studies. Bordeau, 30 Studies in all Keys. Orchestral Excerpts. Telemann, Sonata in F minor; David, Concertino.

JUNIOR. Milde, Concert Studies Vol. I; Jancourt, 26 Melodic Etudes; Martelli, 15 Etudes. Orchestral Excerpts. Mozart, Concerto; Weber, Concerto; Hindemith, Sonata.

SENIOR. Milde, Concert Studies Vol. II; Bitsch, 20 Etudes. Orchestral Excerpts. Weber, Hungarian Fantasy; Saint-Saens, Sonata; Haydn and Mozart, Concertantes; Gordon Jacob, Concerto.

HORN

FRESHMAN. Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.

SOPHOMORE. Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.

JUNIOR. Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.

SENIOR. Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

TRUMPET

FRESHMAN. Petite, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

SOPHOMORE. Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

JUNIOR. Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

SENIOR. Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

TROMBONE AND TUBA

FRESHMAN. Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

SOPHOMORE. Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

JUNIOR. Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

SENIOR. Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria Symphonique.

PERCUSSION

FRESHMAN. Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

SOPHOMORE. The Tympani; tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone; holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

JUNIOR. More advanced exercises for Tympani, Bells, and Xylophone. Excerpts from standard orchestral compositions.

SENIOR. Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

DRAMA DEPARTMENT

Harlan Grant, *Chairman*

The aims of this department are:

1. To cultivate an understanding and appreciation of the whole field of the drama and the theatre, considering the literature, history and practice of these arts in relation to the social and cultural traditions of the western civilization and to contemporary society.
2. To develop the intellectual, emotional and physical resources of the student through the acquisition of poise, self-control, vocal and physical expressiveness.
3. To furnish students interested primarily in this field for either vocational or avocational reasons the opportunity to acquire individual proficiency under competent guidance and group stimulus.

Admission Requirements. (a) Graduation from high school with a minimum of 15 units as prescribed for the degree course. (b) Evidence by recommendations or audition of applicant's aptitude for work in the drama field.

DRAMA SUBJECTS

Acting Technique 1-2. The fundamentals of acting technique; development of the imagination through solo and group improvisation; development of speech and bodily interpretation and expression through practice of scenes from classic and modern plays.
Two hours weekly; credit, two hours each semester.

Acting Technique 3-4. Advanced study of acting technique; characterization, projection of mood and emotion, movement and rhythm; periods and styles of acting.
Two hours weekly; credit, two hours each semester.

Costuming for the Stage 1-2. History of period costume; principles of design applied to stage costumes; construction; methods; fabrics; colors; pattern drafting.
One hour weekly; credit, one hour each semester.

Directing 1-2. Lectures, discussion, and practice of the director's procedure in play analysis, selection, casting and rehearsal organization; practice in the direction of the individual actor and ensemble in terms of movement, pantomime, pictorial dramatization and rhythm of play. Particular attention is given to the requirements of the public school, college and community theatre. Students are required to direct scenes and one-act plays under supervision.
Two hours weekly; credit, two hours each semester.

Directing and Practice Teaching 1-2. Methods and technics for the use of drama as an educational tool in the secondary school. Classroom observation, practice teaching and directing in Settlement Houses and public schools of the Greater Boston Area. Prerequisite: Speech 3-4, Drama and Speech Methods 1-2, and Directing 1-2.
Credit, two hours each semester.

Introduction to the Theatre. An orientation course. The place of theatre in the life of Man and the society of his time. Analysis of the basic elements of theatre; the play, direction, acting, design, organization and management. Lectures, reading assignments and discussion.
Two hours weekly; credit, two hours first semester.

Makeup 1-2. A laboratory course in the use of makeup for theatre and television. Study of facial anatomy, racial characteristics and effect of colored light on pigment.
One to two hours weekly; credit, one hour each semester.

Musical Theatre Workshop 1-2 (Given in conjunction with Opera Workshop). The work is designed to give an understanding of the problems of the singing actor in various kinds of music production. The development of movement, pantomime, characterization, speech and singing in scenes where music is involved.
Two hours weekly; credit, two hours each semester.

Musical Theatre Workshop 3-4. A continuation of the work outlined in 1-2. The rehearsal and presentation of scenes from standard musicals.
Two hours weekly; credit, two hours each semester.

Rehearsal and Performance 1-2. The study and rehearsal of minor roles for public performance.
Two or more hours weekly; credit, two hours each semester.

Rehearsal and Performance 3-4. A continuation of Rehearsal and Performance 1-2 in more extensive roles.
Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 5-6. The study, rehearsal and production of classic and modern plays for studio and major public performance. The combination of all theoretical studies and the coordination of all branches of theatre activity in a theatrical production.
Three or more hours weekly; credit, three hours each semester.

Rehearsal and Performance 7-8. Students become a part of a semi-professional acting company which presents a series of public performances, classic and modern, throughout the school year. Students of outstanding ability and demonstrated talent in this course will be invited to participate in the professional summer theatre season of the Weston, Vermont, Summer Theatre.
Four or more hours weekly; credit, four hours each semester.

Speech 1-2. A practical and theoretical course, including elementary voice science; applied phonetics as a basis for analysis of speech sounds and pronunciation. Individual training in improving voice quality and developing distinct articulation.
Two hours weekly; credit, two hours each semester.

Speech 3-4 (Prerequisite: Speech 1-2). The theory and practice of effective reading and speaking before an audience; vocal interpretation of literature, using poetry, narrative prose, dramatic and radio material.
Two hours weekly; credit, two hours each semester.

Stagecraft 1-2. A laboratory course in scene building, painting, preparation of properties, lighting and costumes; construction and maintenance; technical shop procedure; production procedures during rehearsal and performance.
One or more hours weekly; credit, one hour each semester.

Stagecraft 3-4. A continuation of Stagecraft 1-2 including experience as crew head in the department of scenery, properties, costuming and lighting; stage management.
One or more hours weekly; credit, one hour each semester.

Stage Design 1-2 (Prerequisite: Stagecraft 1-2 and 3-4). A survey of the history of stage decoration; application of the principles of design to stage setting and lighting; the development of the scenic design from manuscript through sketch, color rendition, plan drafting, and model making.
Two hours weekly; credit, two hours each semester.

Photo—Will Rapport

BALLET CLASS
(Ruth Sandholm Ambrose Teaching)

Photo—Will Rapport

"18th CENTURY FROLICKS"

Photo—Will Rapport STUDENT PERCUSSION WORKSHOP

Photo—Will Rapport MODERN DANCE CLASS
(Jan Veen Teaching)

Speech and Drama Methods 1-2. A study of the problems, methods and materials in the teaching of speech and dramatics in the secondary school and junior college; analysis and organization of courses of study; supervised practice teaching in the Conservatory classroom.

Two hours weekly; credit, two hours each semester.

Theatre Organization and Management 1-2. A study of the various types of theatre operations; administrative procedures; professional, civic, community and educational theatres; organizational plans, budgets, public relations, subscriptions and box office procedures; house and personnel management. Lectures, reading and discussion.

Two hours weekly; credit, two hours each semester.

Thesis or Senior Project. Research for thesis in a specific field of the theatre, drama or speech interest to be selected by each senior student in consultation with the head of the department and the instructor of the related courses involved. The project may be the direction and production of a play in the case of those students whose major interest is stage production.

Credit, two semester hours.

DANCE DEPARTMENT

Jan Veen, *Chairman*

The professional dance course at the Boston Conservatory of Music is designed by Jan Veen, artist, educator, choreographer, to train students to take their place as highly skilled dancers, and to develop outstanding teachers of dance and physical education. The dance major comprises core subjects which continue through the entire period of training, which advance in content as the student's skill increases. For a broader stage training, a student may choose to major in Dance and minor in Drama (see description of program).

Admission Requirements.

(a) Graduation from high school with a minimum of 15 units as prescribed for the degree course.

(b) A physician's written statement certifying that the applicant's health and stamina are equal to the demands of dance training.

Course Descriptions

DANCE TECHNIC

Technic 1-2. *Modern:* Study of relaxation and tension; analysis of body functioning, limbering, stretching; coordination; body correctives for posture and weight distribution; technic of breathing.

Ballet: The five positions; simple bar work; fundamental steps.

Ten hours weekly; credit, three hours each semester.

Technic 3-4. *Modern:* Swing and guided movement, rotation, elevation, floor work, elasticity, vibrato, space and dynamics.

Ballet: Simple bar, turns, beginning of adagio and allegro floor work.

Ten hours weekly; credit, three hours each semester.

Technic 5-6. *Modern:* More advanced floor work and elevation. Rhythmic variations, endurance training.

Ballet: Advanced bar work, pirouettes and fouettes; development of medium length adagio and allegro into rhythmic patterns; beats, elevation; supported adagio and point work.

Ten hours weekly; credit, three hours each semester.

Technic 7-8. *Modern:* Solidifying of acquired knowledge leading towards virtuosity.

Ballet: Continued advanced bar work; turns; elevation with beats. Creative solos on point and supported adagio; classical variations from ballet repertory.

Ten hours weekly; credit, three hours each semester.

DANCE FORM AND STYLE

Form and Style 1-2. Small movement patterns of definite design; the 6-scale in basic cubic form. Pavane, Minuet, Waltz, Polka, etc.

One hour weekly; credit, one-half hour each semester.

Form and Style 3-4. Medium length patterns of more complicated design; the 8-scale into the oblique; promotion of visual and muscular memory. Sarabande, Galliarde, Gavotte, Allemande; Central and East European Dances (Czardas, Mazurka, Polonaise, etc.).

Two hours weekly; credit, one hour each semester.

Form and Style 5-6. Forms in canon; differentiation of the usage of space in air and floor design; the 12-scale hexagonals. Gigue, Bouree, Courante, etc. Oriental Dances—Chinese, Hindu, Javanese, etc.

Two hours weekly; credit, one hour each semester.

Form and Style 7-8. Rapid dance memorization through concentrated visual absorbance. The modern dance forms and style of grotesque, heroic, dramatic, and comic quality. National Dances—Spanish, Italian, Mexican, etc. Square and Round Dances.

Three hours weekly; credit, two hours each semester.

DANCE COMPOSITION

Composition, Rehearsal and Performance 1-2. *Improvisation:* The spontaneous reaction to given tasks in personal approach to movement; solo and group studies.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 3-4. The development of individual style by correlating acquired knowledge and experience; weekly and semester assignments.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 5-6. Theme and variations (design, space, rhythm and dynamics); weekly and half semester assignments.

One hour weekly; credit, one hour each semester.

Composition, Rehearsal and Performance 7-8. Difficult weekly and half semester assignments; preparation for the senior project of solo and group compositions.

Three hours weekly; credit, two hours each semester.

DANCE PEDAGOGY

Pedagogy 1-2. A practical analysis of movement and methods of teaching body correctives and basic dance technique.

One hour weekly; credit, one hour each semester.

Pedagogy 3-4. Continuation of Pedagogy 1-2 with variations of dance technic; adaptation of teaching methods in special fields.

One hour weekly; credit, one hour each semester.

Pedagogy 5-6. Teaching of dance forms and style; practical teaching experience in the studio and in local Settlement Houses.

Credit, two hours each semester.

LABANOTATION

Labanotation 1-2-3. The Laban System of recording dance movement in writing.

Two hours weekly; credit, one hour each semester.

PERCUSSION

Percussion 1. Training in the use of drums, gongs and blocks in simple rhythms and dynamics.

Two hours weekly; credit, one hour.

Percussion 3-4. More intricate rhythms with variations; beginning of improvisation and accompanying of movement. Study and scoring of dance compositions for percussion instruments.

Two hours weekly; credit, one hour each semester.

REPERTORY

Repertory 1-2. The acquisition of the classics (e.g. Swan-Lake, Sleeping Beauty) and Modern Dances and Original Ballets of the Boston Dance Theatre, an organization under the direction of Jan Veen.

Credit, two hours for the year.

DANCE CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the degree course as outlined minus the academics. Students may be admitted to this course without having graduated from high school.

AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, dance technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

TUITION AND FEES

ADVANCE DEPOSIT

All undergraduate applicants will be required to make an advance deposit of $50 immediately upon notification of acceptance. This deposit will be applied to the first semester's expenses. It is not refundable unless written notice of withdrawal is received at the Admissions Office on or before August 15.

UNDERGRADUATE TUITION

Tuition for the full-time program (14-18 credit hours) leading to the degree Bachelor of Music, including all private and class instruction ..... *per semester* $490

Certificate Program, including all private and class instruction *per semester* $420

Tuition for undergraduate Part-time and Special Students:
Class Instruction (other than voice or piano) ..... *per credit hour* $ 30
Class Instruction, Voice or Piano ..... *per credit hour* $ 50

PRIVATE INSTRUCTION

Students enrolled in the degree or certificate program with major in Applied Music (voice or instrument) are required to take two private half-hour lessons weekly or one lesson of one hour duration. The rates for private lessons vary according to the student's status, the subject, and the instructor assigned.

	Semester (17 weeks) ½ hour per week	*Semester (17 weeks) 1 hour per week*
Voice, Organ, Piano, Harp, Orchestral Instruments	$68 — $85 — $102	$136 — $170 — $204
Solfege, Harmony, Counterpoint, Composition, Instrumentation, Music Education, Conducting, Academics	$68 — $85	$136 — $170
Drama and Dance Subjects	$68 — $85 — $102	$136 — $170 — $204

GRADUATE DIVISION

Tuition for Graduate courses taken in class ..... *per credit hour* $ 30
Tuition for the required private instruction is the same as for the undergraduate (see schedule above).

DRAMA AND DANCE DEPARTMENTS

BACHELOR OF FINE ARTS DEGREE PROGRAMS

Drama Major, including all subjects as outlined ..... *per semester* $450
Drama Major-Music Theatre Minor ..... *per semester* $450
Class Instruction for Part-time and Special Students *per credit hour* $ 30
Dance Major, including all subjects as outlined ..... *per semester* $475
Dance Major-Drama Minor ..... *per semester* $475
Dance Certificate Program ..... *per semester* $330
Class Instruction for Part-time Students ..... *per credit hour* $ 35
Class Instruction for Special Students ..... *per Class hour* $ 30

DORMITORY FEES

Dormitory fees are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, weekly laundry of bed linen and towels, and three meals daily, Monday through Saturday. There are a number of attractive restaurants in the immediate vicinity where students may obtain meals on Sunday at their leisure.

Single Room and Board	*per*	*semester*	$400—$425
Double or Triple Room and Board	"	"	$400—$420
Laundry Service Charge	"	"	$10
Radio or Television (when allowed)	"	"	$ 3 to $ 5

FEES (Miscellaneous)

Undergraduate Application Fee	$ 5
Application Fee for Graduate Division	$20
Registration Fee (Academic year or Summer Session)	$ 5
Extra Charge for late registration	$ 5
Make-up Examinations	$ 5
Graduation Fee (Degree or Certificate)	$12
Transcripts (one copy without charge) each	$ 1

PRACTICE FEES

	Semester
Room with upright piano (1 hour daily, six days per week)	$10
Room with upright piano (single hour)	$ .15
Room with grand piano (1 hour daily, six days per week)	$15
Room with grand piano (single hour)	$ .25
Practice organs (1 hour daily, six days per week)	$15
Practice organs (single hour)	$ .25
Auditorium organ (single hour)	$ .50
Additional practice hours on a pro rata basis.	
Studio practice fee for Dance Majors	$12

ORCHESTRAL INSTRUMENTS

A limited number of String, Woodwind and Brass instruments are available for rental at rates ranging from $10 to $15 per semester. When not available at the Conservatory, students may rent instruments from local dealers at a usual charge of $15 for three months.

N.B. The Conservatory reserves the right to alter tuition and other fees at any time it may be deemed necessary.

REGULATIONS

All students are required to comply with these regulations and with any further rules that the Conservatory may deem necessary to put into effect.

Each student must consult the official bulletin board regularly and will be held personally responsible for any consequences due to his remissness.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice of intended absence has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. All lessons that are to be made up must be taken during the current school year.

The number of absences allowed each student in class subjects is as follows:

Classes meeting three times weekly.....4 absences per semester
Classes meeting twice weekly.....3 absences per semester
Classes meeting once weekly.....2 absences per semester

Any additional absences due to illness or other emergency must be substantiated by a medical certificate or other acceptable evidence. A student who arrives at a class ten minutes after the scheduled hour will be considered late. Twice late will count as one absence. Absence from classes immediately prior to or following vacation periods or holidays will be counted as a double absence. Students who fail to comply with this regulation will forfeit credit for the course.

All scheduled examinations must be taken in order to receive credit for the course. In the case of absence from such examinations for a valid reason, a make-up examination will be given without charge. A charge of $5 will be made for each make-up examination resulting from an unexcused absence.

Any member of the chorus, orchestra, band, opera class or other ensemble groups who fails to participate in a public performance when requested by the instructor in charge must forfeit credit for the course.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, refunds will be made in accord with the following schedule when credit balance exceeds $20:

Within two weeks—60%; four weeks—40%; five weeks—20%;
after five weeks, no refund.

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CALENDAR

1961 Summer Session — June 26 to August 5

1961-62 FIRST SEMESTER

September 18	Freshmen placement examinations
September 18, 19	Registration for Sophomores, Juniors and Seniors
September 20	Registration for Freshmen
September 21	Class and private instruction begins
October 2	Last day for registration for courses with credit
November 11	Veterans Day; holiday*
November 22	Thanksgiving recess begins at 5 P.M.
November 27	Classes resumed
December 16 - January 1 (inclusive)	Christmas recess*
January 2	Classes resumed
January 15 - 26	First semester examinations

SECOND SEMESTER

January 29	Registration for second semester
January 30	Instruction begins
February 12	Last day for registration for courses with credit
February 22	Washington's Birthday; holiday*
March 17	Special make-up examinations
March 31 - April 8	Spring recess*
April 9	Classes resumed
May 30	Memorial Day; holiday†
May 28 - June 7	Second semester examinations
June 8	Commencement
June 9	Alumni Day — School year ends

1962 SUMMER SESSION

June 25	Registration
June 26	Instruction begins
July 4	Independence Day; holiday†
August 4	Summer session ends

1962-63 FIRST SEMESTER (Begins September 17)

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* School will be open for private lessons, but classes will be omitted.

† School closed.